

FUN AT THE PLAYS

What the Managers Have Prepared for Us.

BLUE JEANS AND ALABAMA

Redmond's to Offer Something Different
—Geary's Strong Card—Smith's New
Attraction—General Play News.

Business has been excellent all around at the theaters during the past week. Powers' was dark except Friday and Saturday when "The Private Secretary" was revived before appreciative audiences. The attractions at this theater for the present week are superb. In fact, tempting bills are offered in all of the local places of amusement, as will be seen by the following announcements.

Powers'—"Blue Jeans."

"Blue Jeans," a sensational comedy drama by Joseph Arthur, author of "The Still Alarm," is the offering for snatching week at Powers' opera house. The play derives its title from a rural district in Indiana, where the author was born and reared, and is a true and pleasing picture of village life. It is a comedy drama in every sense of the word, and an intensely sensational one besides. From its first scene onward, "Blue Jeans" is a constant and unqualified success, and Mr. Arthur has added to his achievements one that will doubtless hold public favor long and profitably. The theme is so deftly handled, so interwoven with pleasant incidents, so relieved by bright dialogue that it enlists and chains the attention through its pictorial enaction. In a word, "Blue Jeans" is an unusually splendid conception. Its humor is always agreeable and clean, and its character sketches are clear, vigorous and natural. The plot presents a proper balance of joy and pathos, fun and philosophy, industrial light and political shade. The cast is remarkable for individual ability. Laura Burt charming and graceful as ever, appears in the role of June—a city fondling reared by country folks, and afterward the wife of a Perry Benson, a young Indiana mill owner—with superb naïveté and quiet womanliness. She develops the emotional elements with fine conception, and her spicy treatment of the comedy touches are thoroughly delicious. Indeed her exemplification of the power of "woman's" love and faith induces a master-piece. Lorraine Hanley makes a charming lover and manly husband. He is strongest in those scenes where the trials of adversity beset him. The inward impulses of a loyal mind and an honest heart are magnificently stamped upon his work and bring out his best energies. Harriet Ford as a wronged, gypsy girl and a jealous schemer displays uncommon fire and passion. Her delineation of woman's love and hate, wit and sarcasm are excellent. Arthur C. Moreland as a typical hoosier politician, round in form, jovial in manner, liberal in dialogue and with an eye to the main chance, always completes a quartet of players most prominent in the cast and indeed in the entire profession. The scenic features, scenery and costumes in "Blue Jeans" are unusually real and sensational. The rural pictures are gems of lovely landscape, the surroundings and perspectives being absolutely perfect. The original production, which won a run of 200 nights at the Fourteenth Street theater New York, last season, is guaranteed.

Powers—"Prince and Pauper."

"A bundle of beauty and genius," is how Mark Twain describes Elsie Leslie, who has already achieved fame as Little Lord Fauntleroy and Editha. Next Friday night she will essay in Daniel Frohman's production of the "Prince and Pauper," a dual role, at Powers' opera house, where she will appear as the Prince and the Pauper in Mrs. Abby Sage Richardson's dramatization of Mr. Samuel Clemens' (Mark Twain) well-known book of that name. There is a pretty little story connected with the making of the play. "Mark Twain met Elsie over two years ago," said Mr. LeGrand White, her agent, "and, as he says, he fell deeply in love with her 'on sight.' Every time he came to the city he managed to see the little actress and he sent her editions of all his books. When Mr. Frohman was looking about for a new play for the little star, she said once to him, 'I think Prince and Pauper would make a nice play, it's so interesting to read.' Forthwith Mr. Clemens was consulted, and he gave his permission that the book should be dramatized especially and only for his little sweetheart. Those little shoulders had just let fall the mantle of 'Fauntleroy,' which she had carried so gracefully, and which had suited her so well, that there were grave doubts as to the possibility of making another that would fit her as well. But that first night at the Broadway Theater, New York, as she stood before the curtain holding Mark Twain's hand, a little boy, horrified by the speaker's remarks, may be, but more seriously self-possessed, all realized that her success had been complete; there were no doubts. She had proved that she had what her 'Fauntleroy' had indicated—genius. And as Mark Twain turned to her in closing and said: 'No one in all this world is more fitted to be a prince than you, Elsie,' he voiced a sentiment that all in that audience for that moment at least felt.

Miss Leslie is a little girl not quite 13 years old. She is exceptionally pretty, with fair skin, regular features, deep blue eyes, and a mass of golden curls. Those familiar with the book remember that the time is at the close of the reign of Henry VIII. The first curtain rises on the home of Tom Canty, and Tom appears on the shoulders of the little beggar of the neighborhood as the "king of old court." The second scene is the palace yard at Westminster, where the little prince is seen fencing with Lord Seymour.

Powers—"Alabama."

Augustus Thomas' sweet toned romance of the south, "Alabama," which will be seen at Powers' grand opera house next Saturday, is said to be as far removed from critical exceptions as the book that parts among the bushes and babbling over the stones and vines in the forest half-shadows. "Alabama" is said to present a treatment of southern life entirely different from anything yet essayed upon the stage. It is more just, more realistic and more delightful in its whole tone than any of its predecessors. Inoffensive, and yet comprehensive, exquisite in pathos, yet not without sufficient tinge

of humor to add savor. Mr. A. M. Palmer's company, which includes Frank Bange, Odell Williams, Burr McIntosh, Clement Rambridge, Fred G. Rose, J. G. Saville, Jennie Eustice, Stella Teuton, Frances Kisharrie and Zenaida Valaire, are presenting the play.

Redmond's—"Seven Seven Seven."

The ways of the theatrical manager are many and diverse, but the method of but upon by the management of "777" to advertise the presentation of that numerically named play at Redmond's next week just about reaches the apex aimed at by all latter day theatrical boomers.

The scheme is this: Next Monday at 3 o'clock ten balloons will ascend from the roof of Redmond's. Attached to each balloon will be an order calling for a box at any performance of "777" during the engagement at Redmond's. Of course, those who get next to the balloons when they strike the earth will be made happy.

"777" is filled with a number of thrilling scenes that does not fail to arouse the enthusiasm of the audience. The story of the play tells of the love of two young Louisianians for a half-breed lad and girl, who renounces the one and accepts the other. The discarded lover kills his rival's father and robs him of a large sum of money. He is afterward led by a chain of somewhat improbable circumstances to denounce the son as his father's murderer. A. W. Fremont in the dual role of George Malcolm and Gerald Covington is well received. He is a careful, painstaking actor and takes advantage of every opportunity given him. The second act takes place in the prison at Baton Rouge and this is a particularly effective part of "777," especially when Malcolm declares his innocence of the grave charge of which he has been convicted. Alexander Randolph sustains the character of Frank La Varge and Henderson in a most creditable manner. He is noticeably good in the last act where his true nature is discovered and unmasked. J. R. Armstrong as Palmito, La Varge's ally, and warden of the prison, creates a favorable impression. Miss Lizzie Hunt takes the role of Rose, a half breed in excellent manner. Her acting is done with grace and ease. N. R. O'yard, as Hiram La Varge, the cotton planter gives a good interpretation. As Alderman McCaffrey, an Irishman, he creates much amusement by his humorous actions. Willis Jackson, as Police Jim, a broken-down sport, receives much favorable attention. Denny, a victim of circumstances, is well taken by Thomas Fitzgerald. The rest of the cast sustain their characters in such a manner as to elicit many outbursts of approval. There is some pretty scenery in "777" and the play may be said to be one that will please. It will doubtless enjoy crowded houses during the week.

Geary's World's Museum.

Manager Geary has another fine array of talent for his patrons for this week. Among the notable features will be the Pugal brothers and their performing grizzly bears. These bears box, wrestle and dance. Young Sampson will do some marvellous feats of strength. German Rose, a bright Illinoisian queen of song, will make her first appearance; also the three Mellette brothers in an acrobatic turn. The three Gleason children will sing and do a neat clog dance. The other specialties will introduce Matt and Alice Heiders in a character sketch. Lieutenant Allen, the ventriloquist, and Mons. Albert, in a skillful performance on chains and bottles, and Miss Root in new ballads. Business during the past week has been excellent, and the above program ought to be the means of according another prosperous week.

Smith's—Vaudeville.

Manager Smith announces Willis & Barron's Bright Lights Comedy and Specialty company for the patrons of his cozy resort for the coming week, and we are promised an entertainment of unusual excellence by popular artists claimed to be a real good old kind of variety performance opening with a beautiful scene entitled, "Our Yachting Club." A grand olio; a laughable interlude, Poisoned Milk. Concluding with a roaring comedy in one act and three scenes entitled, "Mixtures," the entire company in the cast. Willis and Barron, May Clifton, Howitt, Miss Joseph Bryant, Allen and Rankin, Alice Harrison, Harry Woodthorp, Charles W. How, Misses Clifton and Bryant, Emma Sunlin, Carrie Norva, Woodthorp and Harrison, Annie Horton, Wm. Kennie, Bob Frazier. The same program will be presented at the usual matinees, Wednesday, Friday and Saturday.

Local Lobby Chatter.

Look out for Manager Burroughs and his balloons at Redmond's Grand tomorrow afternoon. Several of them will be let loose, and they will contain tickets of admission to any performance of "777" during the week. The small boy will be on hand to capture them.

Le Grand White was in town during the latter part of the week shaking hands with numerous friends and saying a good word for "The Prince and Pauper" due at Powers' next Friday evening.

One of the greatest actors in America today is E. S. Willard, who will soon appear at Powers'. Mr. Willard is now playing a return engagement at Hooley's theater, Chicago.

Everybody will want to see the famous Rooster orchestra at Geary's this week. It set all Paris talking a few months ago.

Manager Lathrop has had the ladies reception room at Powers' beautified with new furniture and fine embossed paper.

Manager Burroughs will sing "Up in a Balloon, Boys" on the roof of Redmond's theater tomorrow afternoon.

The coming of "Alabama" ought to be a social event at Powers' next Saturday night.

The young folks will turn out to see "The Prince and the Pauper" Friday night.

Peter Peterson, a new Swedish dialect play, follows 777 at Redmond's.

The modern Sampson will draw the strong men to Geary's this week.

Chas. T. Ellis will and his engagement at Redmond's tonight.

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Each morning this week, between the hours of 9 and 10:30 only, we will offer choice of our entire genuine Foster kid gloves at 90 cents. Everyone knows the regular prices are \$1.50, \$1.75, \$2.00, \$2.25. This sale will close each day at 10:30 sharp, and first come first served.

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ELSIE LESLIE,

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A comedy drama in three acts, dramatized by Abby Sage Richardson, as played

6 months Broadway Theater, New York City.

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A delightful, restful, yet inspiring, pure drama, rich in poetic coloring and vital sentiment. A drama in a clear-cut style, a new step toward one altogether welcome.

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Critic, Jan. 30, 1892.

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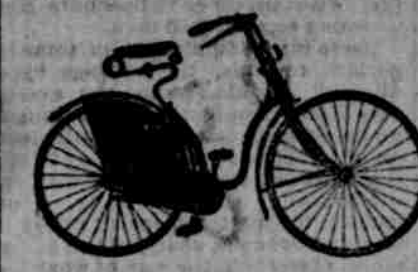
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